

NEW PUBLICATIONS.

LAVELEYE'S POLITICAL ECONOMY. THE ELEMENTS OF POLITICAL ECONOMY. By EMMILE DE LAVELEYE. Translated by W. POLLARD, B.A., with an Introduction and Supplementary Chapter by F. W. TAUSCH, Ph.D. 288. G. P. Putnam's Sons.

Professor Laveleye is chiefly known to the American public through his work on "Primitive Property," though he has been a voluminous writer upon economic subjects. In the work before us, which is now presented in a very good translation, he treats political economy from what may be called the advanced standpoint; that is, namely, of the German economists, modified somewhat by certain views which are peculiarly his own. The ideas of Professor Laveleye are always clear and intelligent, and his style is interesting and attractive.

The American reader, however, will, unless he is familiar with the school of Roscher, find his presentation of many well-known subjects more novel than convincing, and his attitudes for free trade and kindred policies render him an unsafe guide, though he is not a loose thinker, and his own conclusions are forcibly presented. The epigrammatic style of the book is in some respects against it, for it gives the statements an air of dogmatism not always agreeable. As an elementary work, however, it may well be studied in combination with more orthodox economical treatises, and no difficulty need be experienced in discovering the points at which the author has overstated or mistated the case. A really serious defect in the book is the omission of an index, for this omission deprives it of usefulness as a work of reference. The supplementary chapter by Mr. Tausch, on American economic problems, is too brief to be of much value, and also too heretical.

THE HISTORY OF MUSIC FROM THE CHRISTIAN ERA TO THE PRESENT TIME. By FRÉDÉRIC LOUIS RITTER. 8 v. \$524 pp. Boston: Oliver Ditson & Co.

This is Professor Ritter's so-called Student's History of Music which is published simultaneously in England and America, and has, we believe, achieved the distinction of having been adopted extensively as a text-book in music schools and other institutions of learning. A few years ago Professor Ritter published a History of Music in the Form of Lectures, in two volumes. This work, which became the most popular short history of music written in the English language, is at the bottom of the Student's History, which, however, shows a great improvement on the old Lectures, especially in arrangement: there has been added also some new material by which a presentation is made of the latest phases of musical development.

There is less to quarrel over in this book than in Professor Ritter's last literary venture. It is both easier and safer to discuss history at long than at short range. If in his Music in America the author had drawn a right line, at say, the year 1860, and refused to discuss anything that has taken place since then, he would have saved himself the majority of the strictures which have been passed on him for sins both of omission and commission. The History supplies a generally trustworthy guide through the storied past of the musical art. Com- pletely few of its pages are devoted to the un- determined questions which disturb this latter day, and these are marked by perfect candor and a well-maintained impartiality, without loss of the earnest spirit which speaks in all parts of the book. We feel that the writer has strong convictions in every case, but we observe that he has put his duty as a historian above his privilege as an advocate; he has held consistently to one aim, which was to portray the present status of music as a logical development of the achievements of the past.

Professor Ritter's book is not to be recommended as a model of English style. The author's residence in America, though it has been of long duration, has not yet weaned him entirely from the idiom of his native country. His pages give frequent occasion to admire a compactness of statement and a certain forcefulness, combined with simplicity, which distinguish them, but there are nevertheless many blemishes of style which are the less to be pardoned since they might easily have been removed in the revision.

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